



# **Michael Angelo Master Session**

## LEGEND FOR NOTATION AND SYMBOLS



**BEND:** The first note is struck and then bent to the pitch of the second note.



**BEND:** The first note is bent quickly to the second pitch. Both notes occur in the time of the second note.



**GHOST BEND:** The note is bent first and then struck on the second pitch.



**ARTICULATED BEND:** The first note is bent to the second. Both notes are struck.



**BEND AND RELEASE:** The first note is bent to the second and then released to its original pitch. All three are connected; only the first is struck.



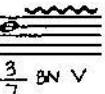
**UNISON BEND:** The lower pitch is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



**SLIGHT BEND:** A bend of less than a semitone (half step or one fret distance).



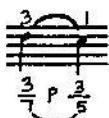
**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the frethand.



**BOTTLENECK VIBRATO:** The string is vibrated by moving a slide over the strings rapidly.



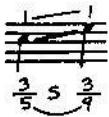
**HAMMER-ON:** The first note is struck and then the second is fretted on the same string in a continuous motion. Two fingers are involved.



**PULL-OFF:** The first note is struck and the second sounds without picking. The frethand pulls the string to sound the second note.



**VIBRATO ARM RELEASE AND RETURN:** The pitches are changed by moving a vibrato arm. The frethand is stationary.



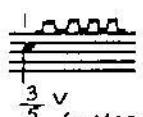
**SLIDE:** The first note is struck and then the frethand moves up the same string to the location of the second using the same finger.



**SLIDE:** A slide in which the second note is struck.



**VIBRATO ARM:** The frethand bends the first note and then it is altered by movement of the vibrato bar.



**VIBRATO ARM:** Rapid shifting of pitch caused by quick movement of a vibrato arm.



**TREMOLO:** A note is struck as rapidly and rhythmically continuous as possible.



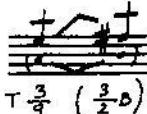
**VIBRATO ARM DIVE:** The pitch is dropped to an indefinite but lower pitch by radical pressure on the vibrato arm.



**PICKHAND TAP:** The first note is fretted by hammering on the fret with the pickhand. The following two pitches are pulled off by the frethand in a conventional pull-off.



**TAPPED SLIDE:** The pickhand hammers the slide on the fretboard.



**TAPPED BEND:** The frethand bends the note (in parenthesis) while the pickhand frets another note on the same string at a higher location.



**OCTAVA:** Note(s) to be played one octave higher than written.



**OPENSTRING:** Strike string without the frethand on the fingerboard.



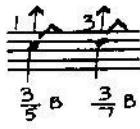
**LOCO:** Signifies a return to written pitch when an octava has been used.



**NATURAL HARMONIC:** The frethand lightly touches the string over a designated fret and then it is struck. A chime-like effect should occur.



**ARTIFICIAL HARMONIC:** The pickhand simultaneously plucks and picks the string while frethand operates as usual. The harmonic is produced by the pick plus fingernail or thumb.



**PULLING THE STRING:** Pull the string while simultaneously fretting a designated pitch. The string is grasped between frethand and nut.



**PICKSLIDE:** The edge of the pick is scraped down a length of the string. A scratchy sliding sound should be produced.



**VIBRATO ARM FLUTTERS:** The vibrato arm is lightly tapped and released while fretting.

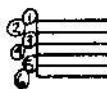
**SIMILE:** Continue established pattern (or note) until new directions are given or until the phrase ends.

**HOLD BEND:** Bent string is to be maintained while other notes occur in the phrase.

## LEGEND FOR FINGERINGS, DIAGRAMS AND TABLATURE

### FINGERING SUGGESTIONS

SMALL NUMBERS OVER NOTEHEADS  
ARE FRETHAND FINGERING  
SUGGESTIONS.



### TABLATURE EXPLANATIONS

EACH HORIZONTAL LINE REPRESENTS  
A STRING: 6 THROUGH 1

### DIAGRAM EXPLANATIONS

STRING ON WHICH NOTE OCCURS  
2  
12  
(2ND STRING)  
(12TH FRET)



FRET LOCATION FOR FINGERING  
NUMBERS ON THE LINES INDICATE  
FRET POSITIONS OF FINGER TIPS.  
O = OPEN STRING.

### 4 FINGER WARM-UP

(CAN BE PLAYED ASCENDING CHROMATICALLY UP THE NECK POS II III IV ETC.)

## EXERCISE

MA 1

## TRIADS

## **EXERCISE MA 2**

## "A" DORIAN MODE IN 5 POSITIONS

## **EXERCISE MA 3**

### PARTIAL BLUES SCALE

### ASCEND CHROMATICALLY

## **EXERCISE MA 4**

**UP-STROKE TECHNIQUE** CAN BE PLAYED ASCENDING OR DESCENDING CHROMATICALLY

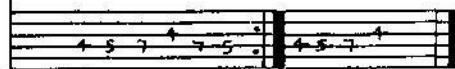
1 2 4 1 4 2  
П А П А П А

3 + 1 IF DESIRED

## **EXERCISE MA 5**



## REPEAT VARIABLE REPETITIONS



## F# DORIAN SEQUENCE

OCTAVE POSITION PLAYING AND F# HARMONIC MINOR STUDY

MA 1



**MA 1**  
Continued



MA 1  
Continued

(8va)

(8va)

A STUDY IN A HARMONIC MINOR  
USING E AS THE TONAL CENTER

MA 2

(8va)

BACK PICK-UP

FRONT PICK-UP

(8va)

**MA 2**  
Continued

## A MELODIC STUDY OF "PATTERN"

## POSITION PLAYING USING MINOR TRIADS ENDING WITH A MELODIC SEQUENCE AND CHROMATICS IN E NATURAL MINOR

MA 3

87a

12 41 12 2 + 2 42 1 41 42 1 12 41 42 1 + 2 12 4 SIMILE PICKING/FINGER POS.

H+P.T.O.

12 15 14 15 16 12 14 15 12 12 15 19 12 19 14 16 12 19 15 17 14 15 12 15 14 12 19 15 16 14

**MA 3**  
Continued

**MA 3**  
Continued

## PULL-OFF VARIATIONS

MA 4

**MA 4**  
Continued

(8uz) SIMILE FINGERING

**MA 4**  
Continued

### SERIES OF DIMINISHED TRIADS

## USING ALTERNATING STRING PATTERNS AND PATTERN POSITION PLAYING

**MA 5**  
Continued

**MA 5**  
Continued

Handwritten musical score for a 12-string guitar in 8/8 time. The score includes a staff with fingerings and a tablature staff with note heads and bar numbers. Below the staff are two rows of numbers representing chord progressions.

MA 6

**DJANGO IN D MAJOR**

**SIMILE PICKING**

4 2 1 2 3 2 1 2 4 2 1 2 4 2 1 2 4 3 1 3 4 2 1 2 7 2 1 2 4 2 1 2

9 7 6 7 9 7 6 7 4 7 5 7 9 7 6 7 10 9 8 9 12 10 9 10

10 9 10 12 10 9 10 10 9 8 9 9 7 6 7 10 9 8 9 12 10 9 10

**MA 6**  
Continued

**"CALL TO ARMS"** RHYTHM PART ALONG WITH OVER THE NECK TECHNIQUE

## MA 7

**MA 7**

### OVER THE NECK

**MA 7**  
Continued

O.U. A.R. A.H. A.H. A.H. O.U.

U.N. O.U. U.N. O.U. U.N. O.U. U.N. O.U.

U.N.=UNDER THE NECK

O.U.=OVER THE NECK

U.N. O.U. U.N. O.U. U.N.

**"LOVE IN ON TIME"**

INTRO SOLO WITH ADDED ENDING SECTION (NOT FOUND ON THE ALBUM)

(8va)

**MA 8**

MA 8  
Continued

(8va)

16 15 17 16 15 17 15 17 15 17 15 17 15 17 18 18 15 15 17 18 15 16 17 15 15 16 17 17 18

16 15 17 16 15 17 15 17 15 17 15 17 15 17 15 17 18 18 15 15 17 18 15 16 17 15 15 16 17 17 18

(8va)

16 15 17 16 15 16 17 15 16 18 15 16 18 16 17 18 20

16 15 17 16 15 17 15 16 15 17 15 17 15 17 18 18 20 16 17 18 20 16 17 18 20

MA 8  
Continued

(8va)

15 16 17 15 16 17 16 15 18 15 18 17 16 15 17 16 15 17 16 15 17 16 15 18 15 18 17 16 15

15 16 17 15 16 17 16 15 18 15 18 17 16 15 17 16 15 17 16 15 17 16 15 18 15 18 17 16 15

(8va)

17 17 16 15 20 15 16 17 17 18 15

17 17 16 15 20 15 16 17 17 18 15

## "WAKE UP THE NEIGHBORHOOD" RHYTHM TRACK

MA 9

13  
ПЛ ПЛ ПЛ ПЛ ПЛ  
13.1  
ПЛ ПЛ ПЛ ПЛ ПЛ  
—3— ПЛ ПЛ ПЛ ПЛ  
1.1 2/1 1/1 1/1  
ПЛ ПЛ ПЛ ПЛ ПЛ  
3/1 1/2 1/1 1/1  
ПЛ ПЛ ПЛ ПЛ ПЛ  
3 1 3  
ПЛ ПЛ ПЛ ПЛ ПЛ

**SIMILE**

MUTE STRINGS TO ADD PERCUSSIVENESS

**MA 9**  
Continued

**MA 9**  
Continued

**SERIES OF WHOLE-TONE, CHROMATIC BLUES, NATURAL MINOR, PASSAGES**

**MA 10**

**MA 10**  
Continued

**ARPEGGIOS USING THE "SWEEP" OR "RAKE" TECHNIQUE** REMEMBER: ON LICKS 11-14  
KEEP YOUR RIGHT HAND RELAXED AND USE ONE CONTINUOUS SMOOTH MOTION UP, AND  
THE SAME DOWNWARD TO ACHIEVE A FLUID SWEEP MOTION AND TECHNIQUE

## A MI ARPEGGIO SWEEP TECHNIQUE

EMI ARPEGGIO

Sheet music for 'L'Amore' showing a melodic line with fingerings and a dynamic 'P.D.' (Pizzicato Dynamic).

### D MAJOR ARPEGGIO

## SIMILE PICKING

MA 13

## DIMINISHED ARPEGGIO USING SWEEP TECHNIQUE

MA 14

**MA 14**  
Continued

MA 15

1B NOTE IN SWEEP IS NOT  
PLAYED IN FAST VERSION)

MA 15  
Continued

Handwritten musical score for MA 15, Continued. The score consists of two staves. The top staff is for the Bassoon (Bassoon) and the bottom staff is for the Bassoon (Bassoon). The score includes various musical markings such as grace notes, slurs, and dynamic markings. A note in a sweep is marked with a circled '1B' and a note in a fast version is marked with a circled '1A'. The score is in common time and includes a tempo marking of 120 BPM.

(THIS MELODIC SEQUENCE  
PLAYED IN FAST VERSION)

Handwritten musical score for MA 15, Continued. The score consists of two staves. The top staff is for the Bassoon (Bassoon) and the bottom staff is for the Bassoon (Bassoon). The score includes various musical markings such as grace notes, slurs, and dynamic markings. A melodic sequence is marked with a circled '(a)' and a fast version is marked with a circled '(b)'. The score is in common time and includes a tempo marking of 120 BPM.

MA 15  
Continued

Handwritten musical score for MA 15, Continued. The score consists of two staves. The top staff is for the Bassoon (Bassoon) and the bottom staff is for the Bassoon (Bassoon). The score includes various musical markings such as grace notes, slurs, and dynamic markings. A melodic sequence is marked with a circled '(a)' and a fast version is marked with a circled '(b)'. The score is in common time and includes a tempo marking of 120 BPM.

Handwritten musical score for MA 15, Continued. The score consists of two staves. The top staff is for the Bassoon (Bassoon) and the bottom staff is for the Bassoon (Bassoon). The score includes various musical markings such as grace notes, slurs, and dynamic markings. A melodic sequence is marked with a circled '(a)' and a fast version is marked with a circled '(b)'. The score is in common time and includes a tempo marking of 120 BPM.

## DIMINISHED ARPEGGIO VARIATIONS

MA 16

Handwritten musical score for guitar, page 12. The score includes a title '(Guitar)', a tempo marking 'LOCO', and a key signature of one sharp. The music consists of three staves. The first staff is a standard staff with note heads and stems. The second staff is a tablature staff with six horizontal lines representing the guitar strings. The third staff is another tablature staff. Fingerings are indicated above the notes and tabs, such as '4 1 3 4 1 3 4 1' and '4 1 4 1 2 4 1 3'. The tablature below shows various fret positions and string numbers, including '12 9', '11 12', '11 9', '11 8', '11 8', '10', '10 7', '10 7', '9', '10 7 9', '10 7 9', '10 7 9', and '7 9 6 9'.

## MA 16

**"A" MAJOR TRIAD (WITH ADDED 7TH) 1 OCTAVE**

MA 17

12 9 10 9 10 9 12 9 10 9 10 9 12 9 10 9

### "A" MAJOR TRIAD – 2 OCTAVES

MA 18

### "A" MAJOR TRIAD — 3 OCTAVES

MA 19

## "OFF+RUNNING" SOLO A STUDY IN MAJOR, OCTAVE ARPEGGIOS

MA 20

**MA 20**  
Continued

Handwritten musical score for 'The Star-Spangled Banner' featuring two staves of piano music with fingerings and a bass line with tablature below. The score includes a tempo marking of 8va 4, dynamic markings, and a bass line with tablature below.

**MA 20**  
Continued

**MA 20**  
Continued

**MA 20**  
Continued

Handwritten musical score for G major, 8/8 time, featuring two staves of piano music with fingerings and a harmonic analysis below.

Harmonic analysis below the staves:

22 19	20 19	19 16	17	16 17	16 19	19 20	19 22 19	30 17	19 17	17 14	15 14 15	19 17	17 18	17 20 17
-------	-------	-------	----	-------	-------	-------	----------	-------	-------	-------	----------	-------	-------	----------

**MA 20**  
Continued

MA 20  
Continued

*(Loco)*

$8\frac{4}{4}$

4 3 1 4 3 4 2 1 4 2 1 4 2 1 4 2 1 2

7-6-4 7-6-4 16-4-3 6-4-3 16-4-3 16-4-3 16-4-3 16-4-3